THE HARMONIST



BY GEORGE KINGSLEY

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THE

HARMONIST;



A COLLECTION OF

SACRED MUSIC,

FOR CHURCH SERVICE,

CLASSES IN SINGING, SABBATH SCHOOLS,

AND DEVOTIONAL EXERCISES:

WITH

AN INTRODUCTORY COURSE OF INSTRUCTION ON THE BASIS OF THE

PESTALOZZIAN SYSTEM.

ALSO, CONTAINING

ANTHEMS, CHANTS SELECT PIECES, &c.

BY GEORGE KINGSLEY.

BOSTON:
PUBLISHED BY CHARLES BOWEN.

1833.

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ADVERTISEMENT.

THE Publisher would remark, that the form of this book, though different from almost all works of a similar kind, was adopted from a conviction that it would be much more compact and convenient for general use. Notwithstanding its size, it will be found to contain nearly as much music as the Handel and Haydn, or other collections now in use.

PREFACE.

THE following collection of music, entitled the HARMONIST, has been made with the hope that it may be found serviceable to the interests of MUSICAL EDUCATION.

The Editor's aim has been, to prepare a book suited for classes in singing of all kinds; and also containing music, which may be carried from the class room, to social exercises and the choir.

A book designed for these ends, at the present day, must be adapted to classes of children, of from six or seven years of age. It was formerly supposed, that a great proportion of mankind, from some unlucky omission of Nature's endowments, were incapable of cultivating the art of music: and that those who were happily possessed of the required capacities, ought not to call them into exercise, until they had arrived at a matured age. Thus musical instruction was postponed, through the years, when all its details might have been learned, without encroaching on more essential pursuits, and a delightful source of innocent enjoyment afforded to the young mind, until the time when the active occupations of life usually engage all the attention. It was also a common belief, that those who had eminently "musical ears," and who from peculiar inclinations were led to become professed votaries of the art, attained to all of which their powers were susceptible, mostly by their intuitive talents alone; and that to those who showed little or none of this predilection, every exertion would be comparatively useless. To this idea of the exclusiveness of music—as a subject in which the majority have no right to take any thing like a legislative interest-it has been owing in a great measure, that general musical taste has been so greatly deficient and perverted; and that the high perfection of which the science is capable, has been illustrated but in some splendid instances.

It is a cause of not a little rejoicing, for those interested in the advancement of musical science, to witness the change which the general feeling on the subject is undergoing. In order that music shall have the rank which belongs to it, among the sciences and liberal arts; as a pure and rational source of enjoyment: and as exerting a most salutary influence on the mind and feelings; it is believed to be only necessary, that its principles be made known and disseminated: that it be shown to be a subject in which every one can and ought to take an interest: in short, that it be

made an important branch of ELEMENTARY EDUCATION.

The combination of music with primary instruction is an event which, it is believed, will mark the present age. Who would have thought some years since, that children five, six, and seven years of age, could, with very few individual exceptions, be taught to read and execute difficult music with facility! That they not only become familiar with its legible characters, and their grammatical relations, but enter with enthusiasm into its SPIRIT; the principles of STYLE and EXPRESSION—the RHETORIC of the art! Of the acquisitions of children of different ages and in different stages of instruction, the public have had repeated demonstrations in this city. The practicability of this union is certainly no longer speculative; and the change which will eventually be wrought by it on the general character of music throughout our country, it may be predicted, will be equally wonderful.

Classes, in the present state of musical education, will also be made up of older pupils, who had they been born somewhat later, would, we should hope, at their present age, be thoroughly

PREFACE.

versed in the principles of music. These will find it for their interest to begin with the first elements, expressed in the plainest and simplest manner—as those who have unfortunately never learned to read and write, however old they may be, must consent to begin like children with the alphabet. And we care not how soon the rudiments of musical instruction are regarded as ex-

clusively juvenile, as the primer and spelling-book.

"The introductory course of instruction" prefixed, is intended to be a guide to the teacher; and, at the same time, an assistant to the pupil. This last it might be necessary to state, as an apology to the instructor, for the minuteness of details, with which, of course, he is acquainted; and the simple manner in which designedly the directions are given. The course is such as the Editor is accustomed to pursue with his own pupils, and is founded on the principles of the system of Pestalozzi. The peculiar merit of this system is in its simplicity. It begins with the plainest principles, making them perfectly understood with the aid of visible illustrations: and never anticipating what is yet to be learned. The science is, as it were, built up before the eyes of the class: commencing with the simplest part, and adding part to part, until the structure is complete. Thus, the pupils learn to know every part, and the mutual relations of all.

The music of this collection, is partly selected, and in part original; arranged and harmonized by the Editor. It comprises pieces suitable for the different ages and proficiency of pupils; leaving the application to the judgment of the teacher.* Of the portion designed for church service, &c., what has been taken from other works possess an acknowledged standard excellence—and both in the selections and compositions the aim has been to keep constantly in view the proper

spirit of psalmody, and its great end-an aid to devotion.

The choice of poetry has been made from its adaptation to musical expression—and the moral and religious influence which it may be calculated to exert, disconnected, it is hoped, from any sectarian views.

Should the objects of the Harmonist be in any measure realized, the labour bestowed on it will be richly recompensed.

* Several of the pieces have been taken from the "Sunday School singing book," compiled by the editor of this work, and published some months since. This little collection is now nearly out of print, and its object is comprised in the Harmonist.

PESTALOZZIAN SYSTEM

OF INSTRUCTION.

As the first exercise in learning the art of singing, the pupils are required to imitate a sound which is made by the teacher in an easy compass of the voice; using the syllable La, which is practised by the pupils until familiar. The teacher then gives an example of what is called beating, or keeping time. The hand being raised, the falling is the first beat, the rising the second,—falling again the third—rising again the fourth. This is practised by all of the pupils together, at the same time counting as they beat, one—two—three—four. They then make the sound before practised with four beats of time, commencing the sound with the first beat, and ending with the fourth. The teacher then writes on a black board, a sign for the sound, which is

A SEMIBREVE.

0

The pupils then practise a sound with only two beats which is expressed by the following characters, and called

A MINIM.*

0

Another sound or note is then practised, which has one beat, and is called

A CROTCHET.

1

^{*} The Stems of these and the following characters may be written upwards or downwards.

1*

In the same manner is practised another sound, with a half beat, two of them being equal to one beat, and is called

A QUAVER.



To which is added the Semiquaver four of them to a beat.

A SEMIQUAVER.



The Demisemiquaver is then added, eight of which are equal to one beat.

A DEMISEMIQUAVER.



Two other notes are sometimes used, the Breve and Demiquaver. The Breve has twice the time of the Semibreve; and the Demiquaver half the time of a Demisemiquaver.

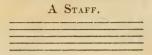
A BREVE.



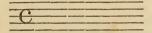
A DEMIQUAVER.



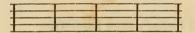
The notes or characters which express musical sounds, are written on five lines and their four intermediate spaces, and are called



The following is a time lesson, in what is called the First Mode of Common Time, which the pupils sing in the syllable La, with the beating of the time. The character which expresses this mode of time is the letter C which is always written at the beginning of the Staff, and is called the First Mode of Common Time, thus—



The notes are divided into equal parts or measures by small perpendicular lines, which are called single Bars, and written across the Staff thus—



A TIME LESSON,*

In the First Mode of Common Time, with four beats to a measure.



^{*} These lessons are gradually written more difficult, and should be practised until perfectly understood, as they bear the same relation to learning the art of singing, that the alphabet does in learning to read, and if from their apparent simplicity they are hastily passed over, the succeeding lessons will prove difficult to be understood.



Any three notes which are connected by a semicircle, with a figure three, are to be performed in the time of two notes.



In music it is necessary to observe intervals of silence, as precise in the duration of their time as the notes themselves. Therefore each note has a Rest, or mark of silence, which corresponds in length to the note from which it derives its name. The following characters are Rests. A Semibreve Rest is a hyphen written under a line,

A SEMIBREVE REST.

A Minim Rest is a hyphen written above a line.

A MINIM REST.

A Crotchet Rest is a character like a figure seven reversed.

A CROTCHET REST.

ſ

A Quaver Rest is a character like a figure seven

A QUAVER REST.

A Semiquaver Rest is written thus-

A SEMIQUAVER REST.

77

A Demisemiquaver, thus-

A DEMISEMIQUAVER REST.



A lesson in the First Mode of Common Time, wherein Rests are introduced,



After the above lessons have been understood and practised, the pupils commence the exercise of singing Melody. Melody is an agreeable succession of different sounds, made by a single voice or instrument. The following lesson is a Melody, made by the use of two different sounds. The sound which has heretofore been called La, will now be called Do, and the added sound Ra, and is written on the first or lower space.





The same lesson continued with Rests.



The above lesson being thoroughly practised, another is introduced with three different sounds, or intervals. The one which is now added, is sung with the syllable Mi, and is written on the second line, that is, the next line to the lower, or first one.



* The same Lesson continued with Rests.



^{*} It cannot be impressed upon the minds of the pupils too often, that the beating of the time in these primary lessons is of the greatest importance in facilitating their progress; and if not understood now, many difficulties will arise which may now, with good attention be avoided.

Another sound or interval is now added, which is written in the second space of the staff, and sung with the syllable Fa. A lesson in which four intervals are introduced.



A character is now introduced which is called a dotted or pointed note.

A POINTED NOTE.

A dot placed after any note, adds one third to its duration, for instance: A pointed Semibreve is equal to three Minims,—and a pointed Minim to three Crotchets, &c.

Another sound is now added, which is sung in the syllable Sol, and is written on the third or middle line of the Staff.

A lesson where five intervals are introduced, with pointed notes.



An interval is now added to the others, which is sung in the syllable La, and is placed in the third space.

A lesson where six Intervals are introduced.



Another Interval is added which is called Si, and is written on the fourth line.

A lesson with seven Intervals.

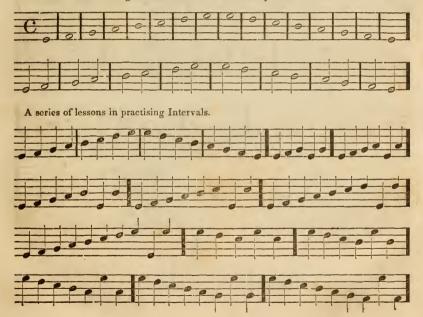


Another interval is now added which is sung with the syllable Do. Connected with the other sounds it constitutes what is called the Diatonic or Natural Scale of musical sounds. The sound made by this last syllable is the same of that made by the first Do, only it is one octave or eight intervals higher, and the sounds above it are sung in the same regular succession, as those already practised below.

This Scale of sounds is formed by five whole tones, and two semitones or half tones. The semitones are always between Mi and Fa, Si and Do, the others are whole tones.

The following is a course of practice on intervals which should be sung a few minutes at every lesson. The pupils will find it much easier to sing their regular lessons after it. Lessons similar to these should be sung with the syllable Ah, as it is a syllable, almost necessary to give the pupil an idea of the formation of a pure sound, and aids very much in the cultivation of the voice.

A Lesson where the eighth interval is used with the syllable Do.





When short lines are introduced above or below the Staff, they are called Leger lines. The following are Leger lines, and the spaces between are called Leger spaces.



In the following exercise the position of the Do, or Key note is changed to the second Leger space below the Staff, and a greater number of Intervals are introduced.







A lesson of Thirds. A lesson of Fourths. A lesson of Fifths.



In these foregoing lessons it has been the authors object to give a general example of the principles of this system. But it would be impossible to give this in so perfect a manner that it would be equally applicable to all classes. On the contrary a teacher would find that a variation from any regular course might be expedient, if not necessary, to obtain the best possible improvement; therefore these primary lessons, would be taught with greater facility by the use of the black board, where the teacher can adapt the instruction to the capacity of his pupils, and gain their attention with less trouble, as they are all attracted to one immediate object.

It may be well to mention in this place that no musical characters should be explained to the pupils, until they are applied to some lesson for immediate practice. In former methods of instruction, it has been customary to learn the rules of singing as it was called, for a long time before their use was considered necessary, by which time they were sufficiently forgotten to be of no use. In this method, theory and practice are inseparably connected; and the one is considered as useless, unless taught with the other.

A Key to the different Modes of Time.

There are three kinds of Time, Common, Triple, and Compound. Common Time has three Modes; the first mode has four beats in a measure, and is designated by a letter C, thus

The second has two beats in a measure, and is designated by a C with a single bar through it and is sung faster than the first, thus



The third mode has two beats in a measure, and is known by the figures 2 & 4, thus having two fourths of a Semibreve to a measure, which are Crotchets, and are to be sung still faster.	2 4
Triple time also has three modes of time, and always three beats of time in a measure. The First mode is designated by the figures 3 & 2, thus and performed very slow.	3 2
The Second mode is known by the figures 3 & 4, thus and is to be performed faster than the first.	3 4
The Third mode is designated by the figures, 3 & 8, thus and to be performed still faster than the second.	3 8
Compound time has three or more modes of time, and is performed with an even number of beats in a measure, and designated by the following characters	12

The method of finding the position of the Key Note in the different Signatures of Flats and Sharps

When the Signature is Natural, (that is when there is neither Flat nor Sharp,) the key note is in the third space.

When the Signature is one Sharp, it is on the second line.

Two Sharps, it is on the fourth line.

Three Sharps, it is in the second space.

Four Sharps, it is on the first line and fourth space.

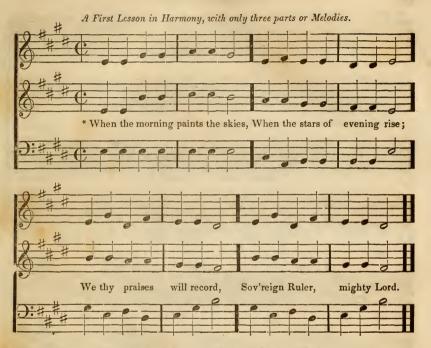
In the Signature of one Flat, it is in the First space.

Two Flats, it is on the third line.

Three Flats, it is on the first line and fourth space.

Four Flats, it is in the second space, &c.

In Psalmody there are generally four distinct melody's to be sung together. The principal melody is sung by females, which is called Treble, and is written on the second staff of the brace, (that is counting the lowest for the first.) The melody of second importance is sung by low male voices, and is written on the first staff in the brace, and called the Bass. The part written on the third brace is sung by females who have low pitched voices, and called Second Treble, or by males with high voices, and called Alto, or by boys before their voices change to Tenor or Bass. The melody of the fourth staff is sung by voices a little higher than the Bass, and is called Tenor.



Questions and Answers, relative to the above Music.

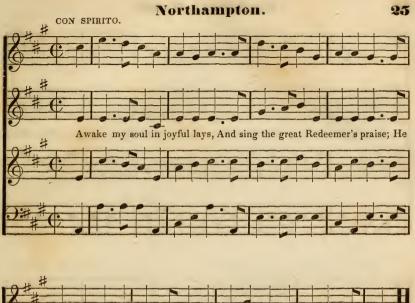
What character is that at the beginning of this tune which connects the Staffs together? Ans. A Brace. What character is the first one on the lower brace? Ans. A Bass Cleff. What characters are those on the other two staffs of the brace? Ans. Treble Cleff's. What signature has this tune? Ans. That of four sharps. In the signature of four sharps, where is the Do, or Key Note to be found? Ans. On the first line and fourth space, where the Treble Cleff is placed, and in the third space of the Bass. What time mark is used in this music? Ans. The second mode of Common time. In the second of Common time how many beats are there? Ans. Two.

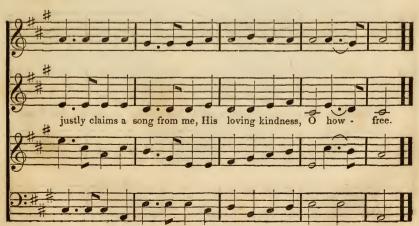
^{*} The two first strains of Music are to be repeated with the two last lines of poetry.

From the last lesson the pupils will commence on the simplest pieces of music which this book contains, and from them they can continue to practice more difficult music. Each tune or piece of music should be well understood. The teacher should not be satisfied with himself or pupils unless he is confident that each pupil understand as far as it is possibly practicable, every musical character which is contained in the lessons which they attempt to learn. In this last lesson where harmony is introduced, it will be observed, that questions relative to all characters contained in it are put to the pupils and so every other piece should be inquired into relative to all musical characters which it may contain.

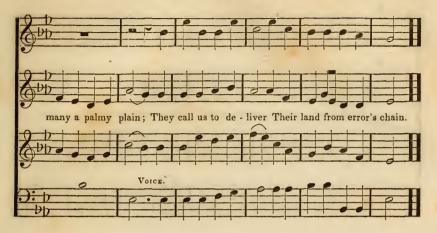
The following lesson is a specimen of such melodies as should be practised to acquire difficult execution. And although it has once been mentioned in this instruction, the editor cannot forbear to repeat that lessons similar to this and others contained in this elementary work should be practised at every lesson, as a great means of fecilitating the cultivation of the voice, and what is equally important of acquiring a knowledge of intervals or distances from one sound to another.



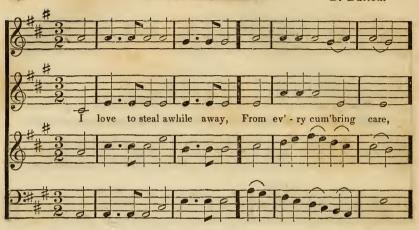


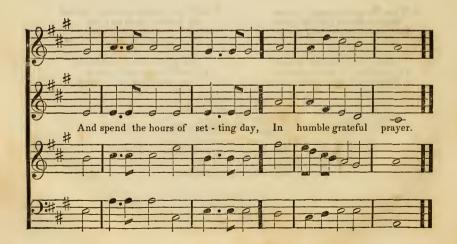






- What though the spicy breezes
 Blow soft o'er Ceylon's isle,
 Though every prospect pleases,
 And only man is vile;
 In vain with lavish kindness
 The gifts of God are strown:
 The heathen, in his blindness,
 Bows down to wood and stone.
- 3 Shall we, whose souls are lighted
 By wisdom from on high,
 Shall we to man benighted
 The light of life deny?
 Salvation! O! salvation!
 The joyful sound proclaim;
 Till earth's remotest nation
 Has learnt Messiah's name.
- 4 Waft, waft, ye winds his story, And you, ye water's roll, Till, like a sea of glory, It spreads from pole to pole; Till o'er our ransom'd nature The Lamb for sinners slain, Redeemer, King, Creator, In bliss returns to reign.

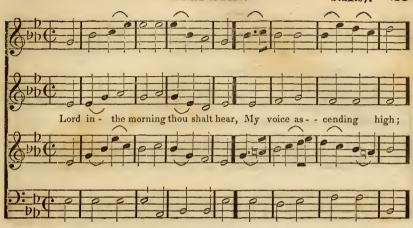






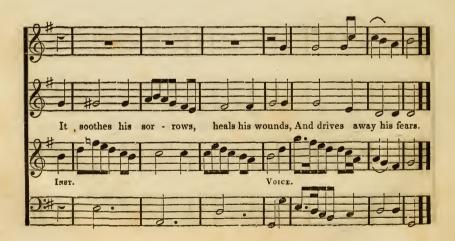
Stanley.

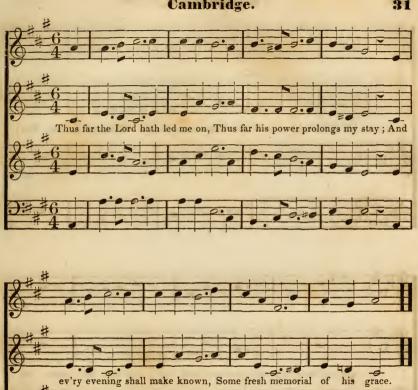
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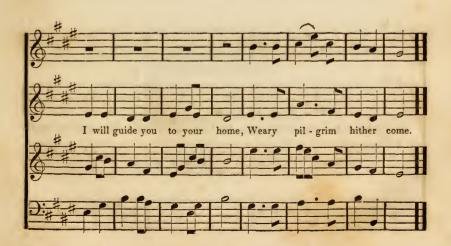
Resignation.

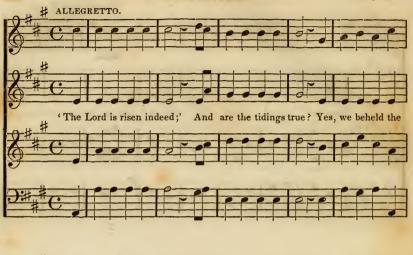


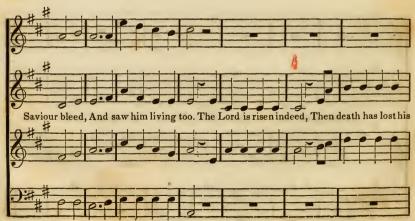






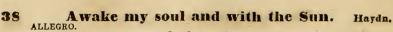


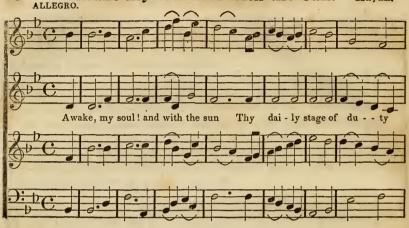


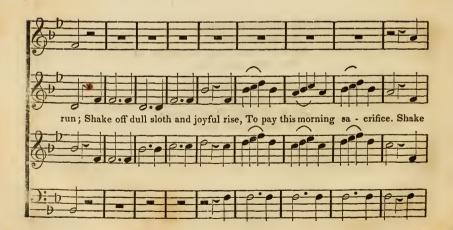




- 3 The Lord is risen indeed;
 Attending angels hear;
 Up to the courts of waven, with seed,
 The joyful tidings bear.
- 4 Then take your golden lyres,
 And strike each cheerful chord;
 Join all the bright celestial choirs,
 To sing our risen Lord.



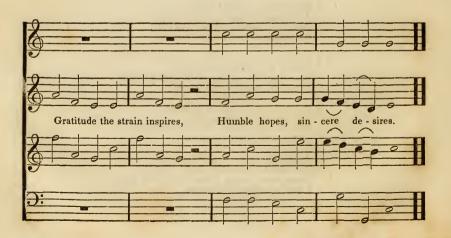






- 2 By influence of light divine, Let thine own light to others shine; Reflect all heaven's propitious rays, In ardent love and cheerful praise.
- 3 Lord! 1 my vows to thee renew; Scatter my sins as morning dew; Guard my first springs of thought and will, And, with thyself, my spirit fill.
- 4 Direct, control, suggest, this day, All I design, or do, or say; That all my powers, with all their might, In thy sole glory may unite.
- 5 All praise to thee who safe has kept, And hast refresh'd me while I slept: Grant, Lord! when I from death shall wake, I may of endless life partake.





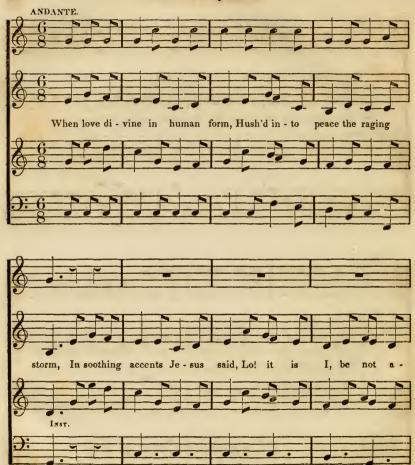








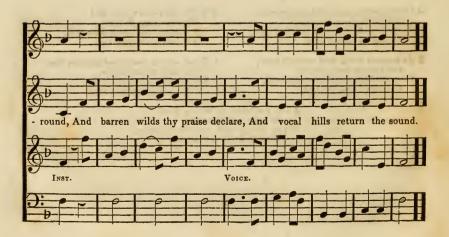






- O thou, whose grace and justice reign, Enthroned above the skies, To thee our hearts would tell their pain, To thee we lift our eyes.
- 2 As servants watch their master's hand, And fear the angry stroke; Or maids before their mistress stand, And wait a peaceful look.
- 3 So for our sins we justly feel
 Thy discipline, O God;
 Yet wait the gracious moment still,
 Till thou remove thy rod.
- 4 Those, who in wealth and pleasure live, Our daily groans deride, And thy delays of mercy give Fresh courage to their pride.
- 5 Our foes insult us, but our hope In thy compassion lies; This thought shall bear our spirits up, That God will not despise.







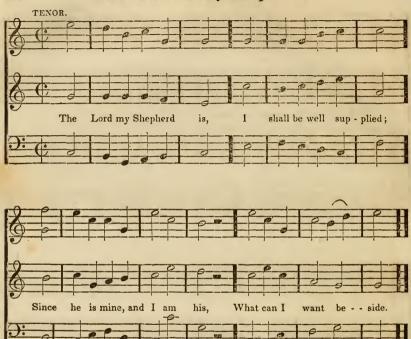




The love of God.





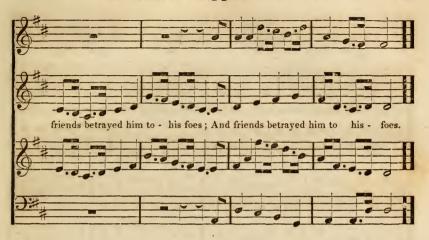


- 2 He leads me to the place
 Where heavenly pasture grows,
 Where living waters gently pass,
 And full salvation flows.

 Whilst he affords his aid,
 I cannot yield to fear;
 Though I should walk through death's dark shade,
 My God is with me there.
 - 4 The bounties of his love, Shall crown my future days; Nor from his house will I remove, Nor cease to speak his praise.



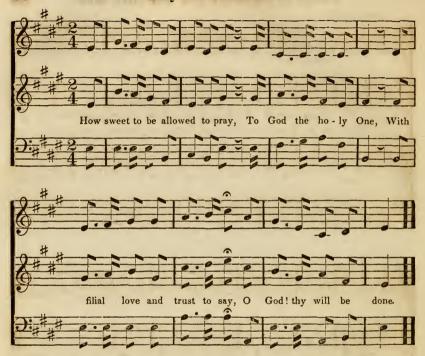




- 2 Before the mournful scene began,
 He took the bread, and blessed, and break:
 What love through all his actions ran!
 What wondrous words of grace he spake!
- 4 'Do this,' he cried, 'till time shall end, In memory of your dying Friend; Meet at my table, and record The love of your departed Lord.
- 3 'This is my body, broke for sin;
 Receive and eat the living food:'
 Then took the cup, and blessed the wine;
 'T is the new covenant in my blood.'
- 5 Jesus, thy feast we celebrate;
 We show thy death, we sing thy name,
 Till thou return, and we shall eat
 The marriage supper of the Lamb,

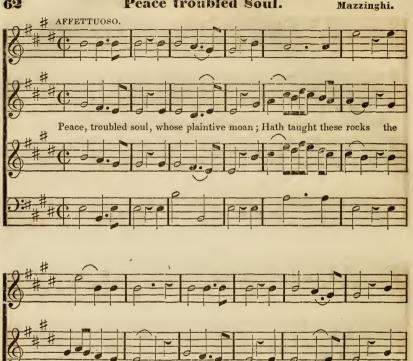


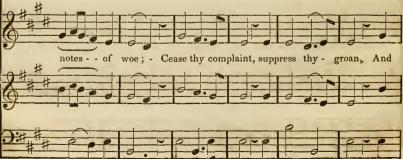




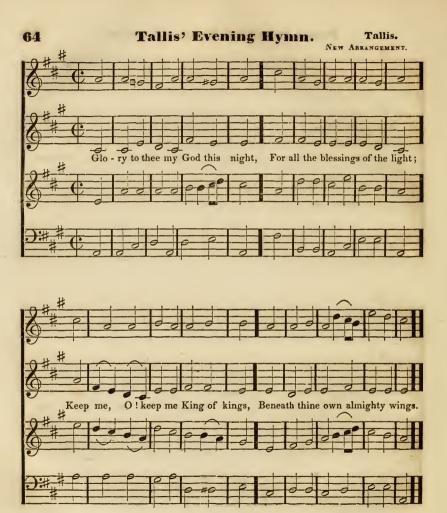
- 2 We in these sacred words can find A cure for every ill, They calm and soothe the troubled mind, And bid all care be still.
- 3 O let that will, which gave me breath And an immortal soul, In joy or grief, in life or death, My every wish control.
- 4 O could my heart thus ever pray, Thus imitate thy Son! Teach me, O God, with truth to say, "Thy will, not mine, be done."



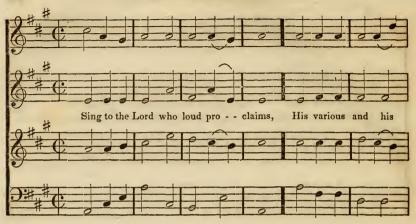


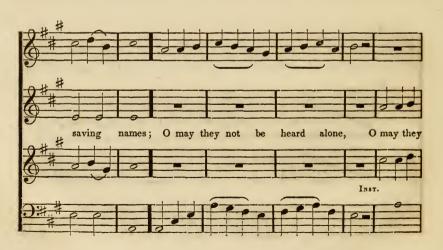






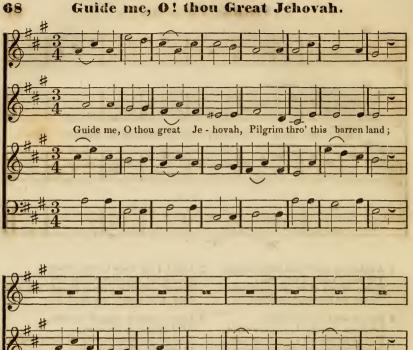


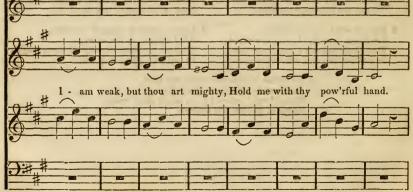






- 1 Awake, my soul! and with the sun, Thy daily stage of duty run; Shake off dull sloth and joyful rise, To pay the morning sacrifice.
- 2 By influence of light divine, Let thine own light to others shine; Reflect all heaven's propitious rays, In ardent love and cheerful praise.
- 3 Lord! I my vows to thee renew, Scatter my sins as morning dew; Guard my first springs of thought and will, And, with thyself, my spirit fill.
- 4 Direct, control, suggest this day, All I design, or do, or say; That all my powers, with all their might, In thy sole glory may unite.
- 5 All praise to thee who safe has kept, And hast refresh'd me while I slept: Grant Lord! when I from death shall wake, I may of endless life partake.





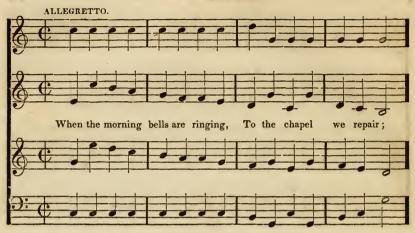
Guide me, O! thou Great Jehovah. Continued.



- 2 Open thou the crystal fountain, Whence the healing streams do flow; Let the fiery cloudy pillar Lead me all my journey through: Strong Deliverer, Be thou still my strength and shield.
- 3 When I tread the verge of Jordan,
 Bid my anxious fears subside;
 Death of deaths, and hell's destruction,
 Land me safe on Canaan's side:
 Songs of praises
 I will ever give to thee.















Rockbridge.







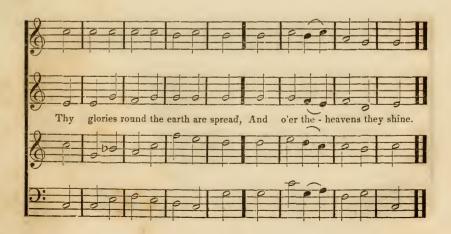


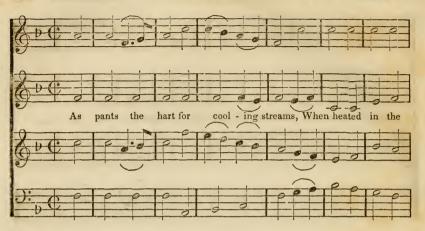








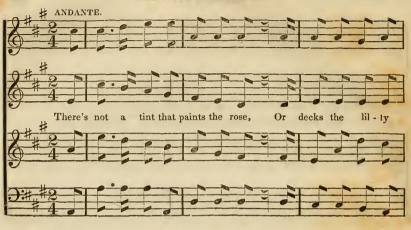


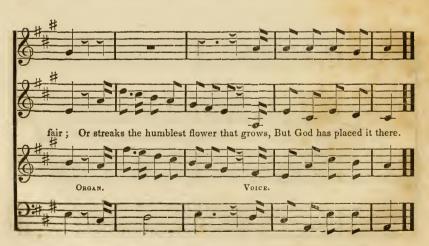






Goodness of God.



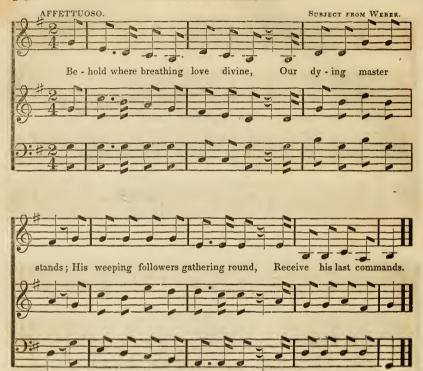






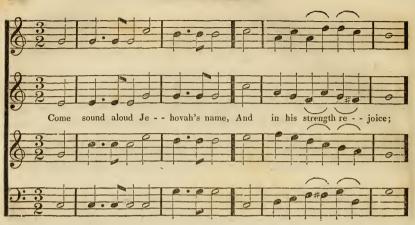


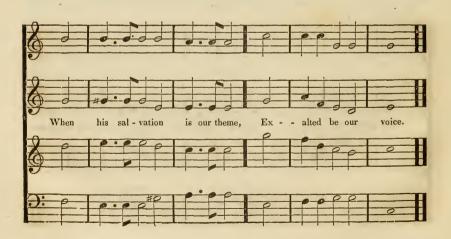










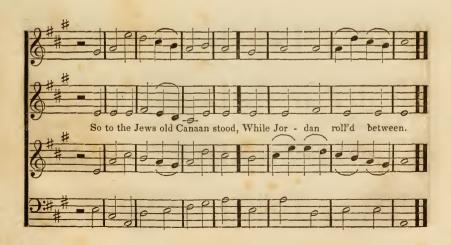


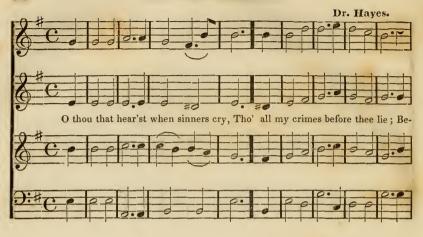








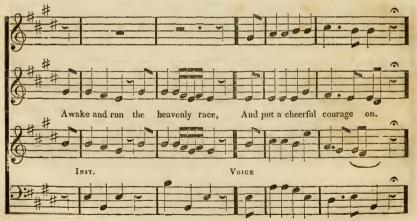


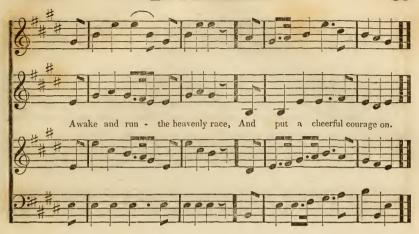




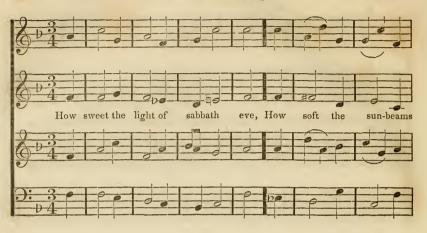








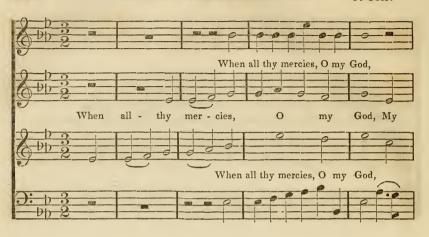
- 2 True, 'tis a strait and thorny road, And mortal spirits tire and faint; But they forget the mighty God, That feeds the strength of every saint.
- 3 The mighty God, whose matchless power Is ever new, and ever young,
 And firm endures, while endless years
 Their everlasting circles run.
- 4 From thee, the overflowing spring, Our souls shall drink a fresh supply, While such as trust their native strength Shall melt away, and droop, and die.
- 5 Swift as an eagle cuts the air,
 We'll mount aloft to thine abode;
 On wings of love our souls shall fly,
 Nor tire amidst the heavenly road.







- 1 Our Father,—here again we raise
 To thee our morning hymn of praise,
 For all the joys thy smiles afford,
 This sacred day—thy holy word.
- 2 We thank thee, Father, that to thee
 Again we bend the lowly knee;
 That here in peace and prayer we stand,
 Upheld by an almighty hand.
- 3 Whate'er we do, where'er we be, Keep us from sin, and error free; Thy sabbaths may we so improve, As best to win our Father's love.
- 4 So shall we then, when life shall end,
 A nobler, holier sabbath spend;
 Where thy good children all shall be
 Join'd in one family with thee.





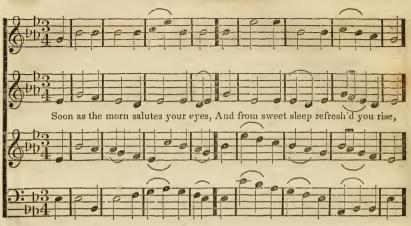


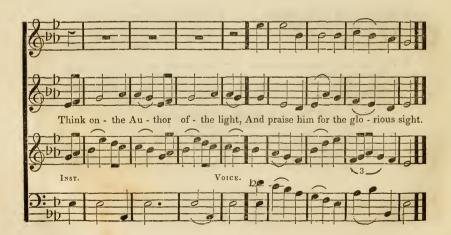
- 2 Thy providence my life sustain'd, And all my wants redress'd, When in the silent womb I lay, Or hung upon the breast.
- 3 To all my weak complaints and cries Thy mercy lent an ear, Ere yet my feeble thoughts had learn'd To form themselves in prayer.
- 4 Unnumber'd comforts on my soul
 Thy tender care bestow'd,
 Before my infant heart conceiv'd
 From whom those comforts flow'd.
- 5 When in the slippery paths of youth, With heedless steps, I ran, Thine arm unseen convey'd me safe, And led me up to man.
- 6 Through hidden dangers, toils, and death, It gently clear'd my way; And through the pleasing scenes of vice Where thousands go astray.



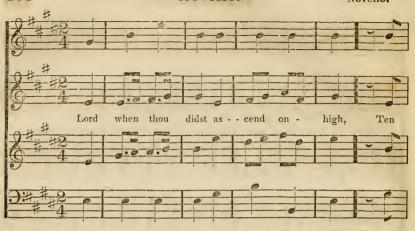
Morning Hymn.

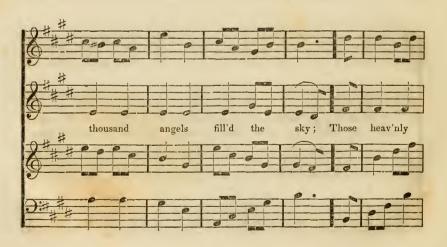
Costellow.



















- 1 To thee, my heart, Eternal King! Would now its thankful tribute bring; To thee its humble homage raise, In songs of ardent, grateful praise.
- 2 All nature shows thy boundless love, In worlds below, and worlds above; But in thy blessed word, I trace The richer glories of thy grace.
- 3 There, what delightful truths are given!
 There Jesus shows the way to heaven;
 His name salutes my listening car,
 Revives my heart, and checks my fear.
- 4 There Jesus bids our sorrows cease, And gives the laboring conscience peace; Raises our grateful feelings high, And points to mansions in the sky.
- 5 For love like this, O may our song Through endless years thy praise prolong; And distant climes thy name adore, Till time and nature are no more!





Deerfield.

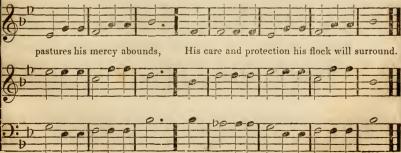












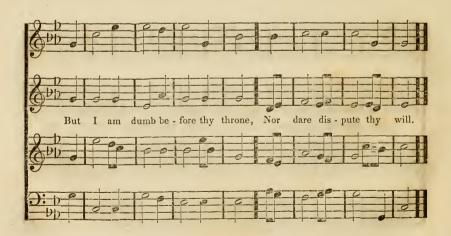
Barnard.

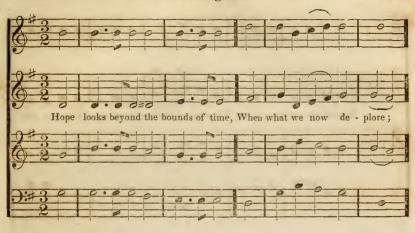


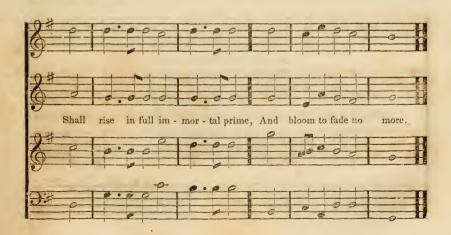


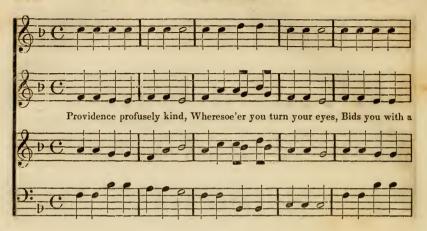


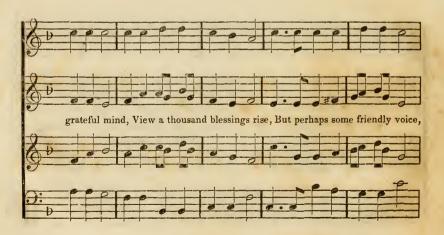


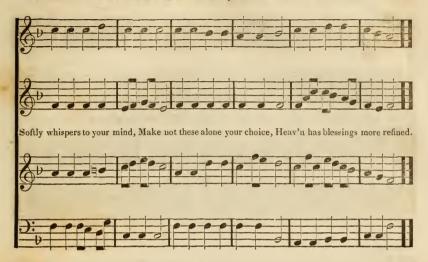






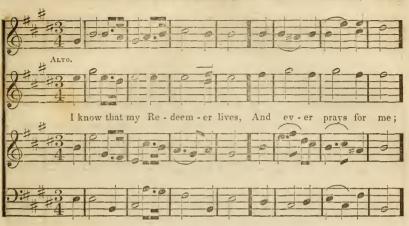


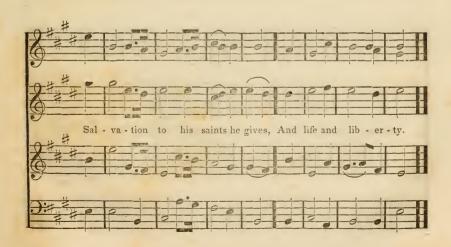




Thankful own what you enjoy;
But a changing world like this,
Where a thousand fears annoy,
Cannot give you perfect bliss,
Perfect bliss resides above,
Far above yon azure sky;
Bliss that merits all your love,
Merits every anxious sigh.

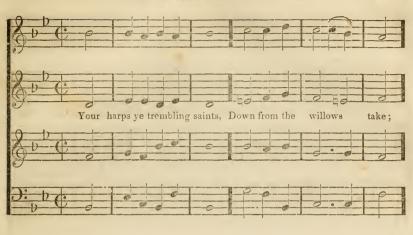




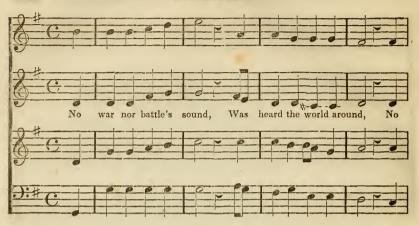


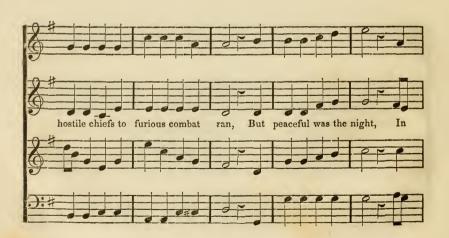
124 When the winter's tempest lowers.













- 2 The shepherds on the lawn
 Before the point of dawn,
 In social circle sat, while all around
 The gentle fleecy brood,
 Or cropp'd the flow'ry food,
 Or slept, or sported on the verdant ground.
- 3 When lo! with ravish'd ears,
 Each swain delighted hears
 Sweet music, offspring of no mortal hand;
 Divinely warbled voice,
 Answering the stringed noise, [band.
 With blissful rapture charm'd the list'ning
- 4 Sounds of so sweet a tone
 Before were never known,
 But when of old the sons of morning sung,
 While God disposed in air
 Each constellation fair,
 And the well balanced world on hinges hung.
- 5 Hail, hail, auspicious morn!
 The Saviour Christ is born: [lime)
 (Such was th' immortal scraph's song subGlory to God in heaven;
 To man sweet peace be given, [time.
 Sweet peace and friendship to the end of





2 The sparrow for her young
With pleasure seeks a nest,
And wandering swallows long
To find their wonted rest:
My spirit faints,
With equal zeal,
Among thy saints.

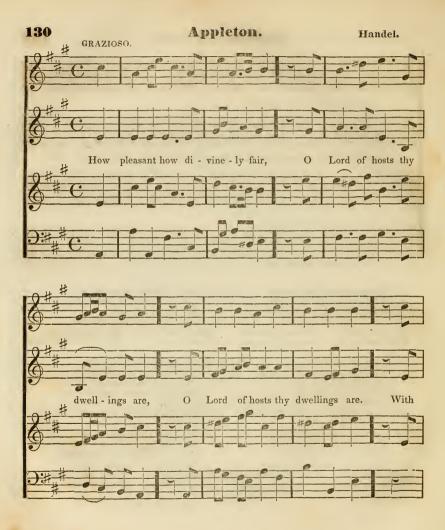
3 O happy souls that pray
Where God appoints to hear;
O happy men that pay
Their constant service there!
They praise thee still; 'That love the way
And happy they To Zion's hill!

4 They go from strength to strength,
Through this dark vale of tears,
Till each arrives at length,
Till each in heaven appears:
O glorious seat,
Shall thither bring
When God our King Our willing feet!

5 To spend one sacred day
Where God and saints abide,
Affords diviner joy
Than thousand days beside:
Where God resorts,
I love it more
To keep the door,
Than shine in courts.

6 God is our sun and shield,
Our light and our defence;
With gifts his hands are fill'd,
We draw our blessings thence:
He shall bestow,
On Jacob's race
And glory too.

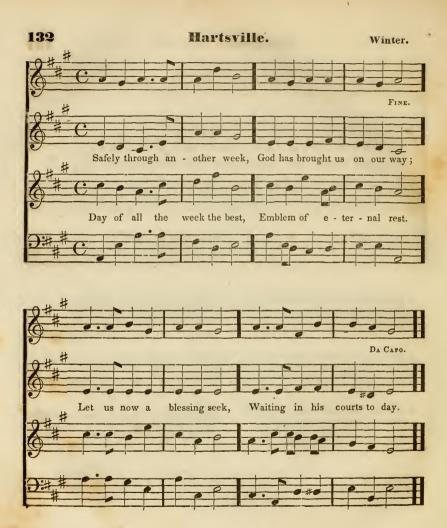
7 The Lord his people loves;
His hand no good withholds
From those his heart approves,
From pure and pious souls:
Thrice happy he,
O God of Hosts,
Alone in thee!





- 2 My flesh would rest in thine abode! My panting heart cries out for God; My God, my King, why should I be So far from all my joys and thee?
- 3 The sparrow chooses where to rest, And for her young provides her nest; But will my God to sparrows grant That pleasure which his children want?
- 4 Blest are the saints, who sit on high Around thy throne of majesty; Thy brightest glories shine above, And all their work is praise and love.

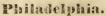
- 5 Blest are the souls that find a place
 Within the temple of thy grace;
 There they behold thy gentler rays,
 And seek thy face, and learn thy praise.
- 6 Blest are the men whose hearts are set To find the way to Zion's gate; God is their strength; and through the road They lean upon their helper, God.
- 7 Cheerful they walk with growing strength,
 Till all shall meet in heaven at length,
 Till all before thy face appear,
 And join in nobler worship there.



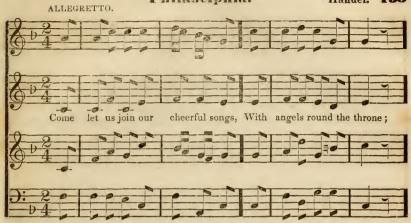


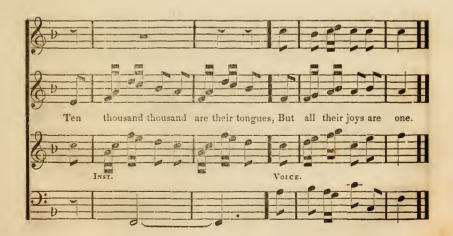






Handel. 135











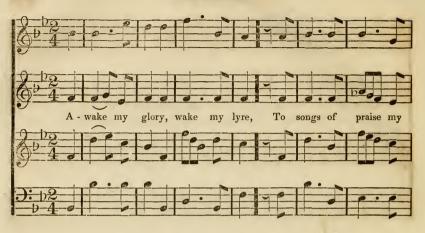


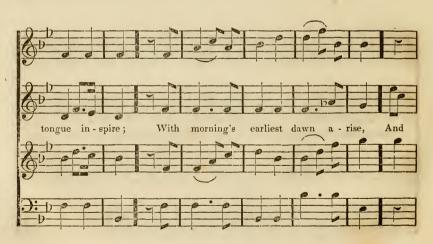
Frederick.

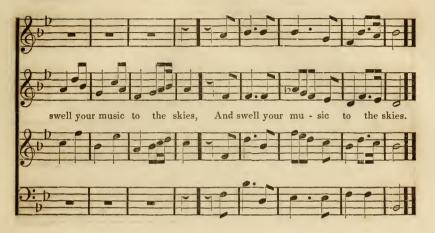








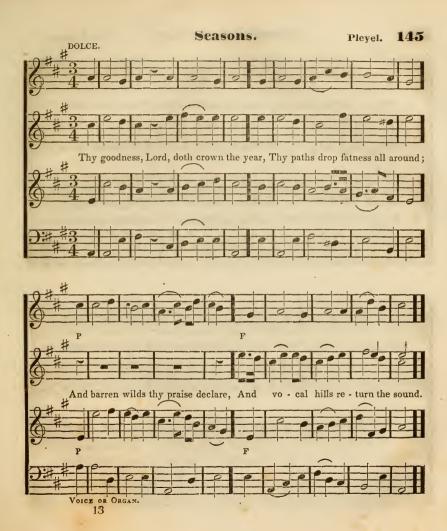




- 1 Awake, my soul! and with the sun Thy daily stage of duty run; Shake off dull sloth, and joyful rise, To pay the morning sacrifice.
- 2 By influence of light divine, Let thine own light to others shine; Reflect all heaven's propitious rays, In ardent love and cheerful praise.
- 3 Lord! I my vows to thee renew; Scatter my sins as morning dew; Guard my first springs of thought and will, And, with thyself, my spirit fill.
- 4 Direct, control, suggest, this day, All I design, or do, or say; That all my powers, with all their might, In thy sole glory may unite.
- 5 All praise to thee who safe has kept, And hast refresh'd me while I slept: Grant, Lord! when I from death shall wake, I may of endless life partake.

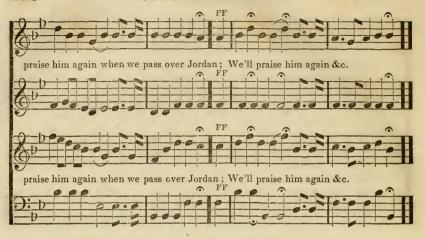








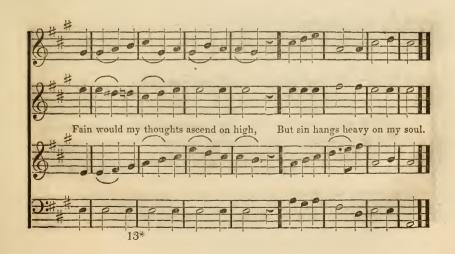




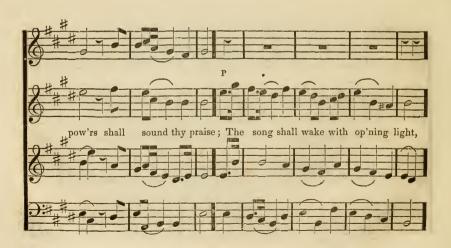
- 2 Now Jesus our King, reigns triumphantly glorious; O'er sin, death, and hell, he is more than victorious; With shouting proclaim it—O trust in his passion, He saves us most freely—O precious salvation! Hallelujah to the Lamb, &c.
- 3 The Saviour his name now proclaims all victorious, He reigns over all, and his kingdom is glorious: To Jesus we'll join with the great congregation, And triumph, ascribing to him our salvation. Hallelujah to the Lamb, &c.
- 4 With joy shall we stand, when escaped to the shore; With harps in our hands, we'll praise him the more; We'll range the sweet plains on the bank of the river, And sing of salvation forever and ever!

 Hallelujah to the Lamb, &c.

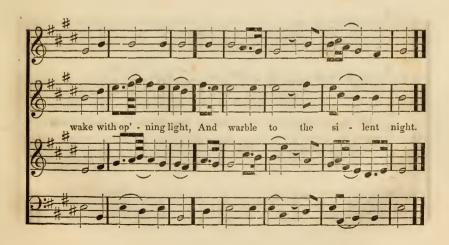


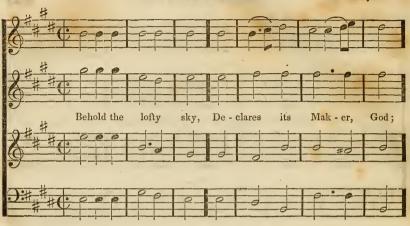


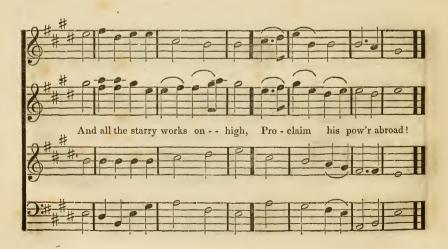










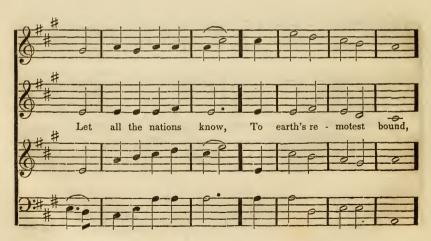






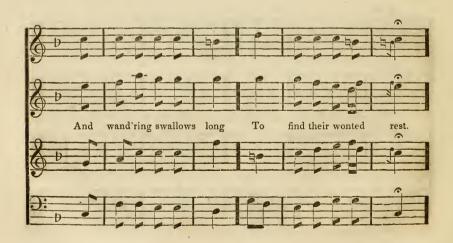




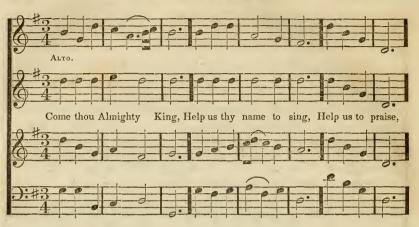


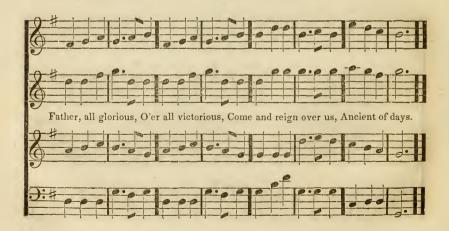




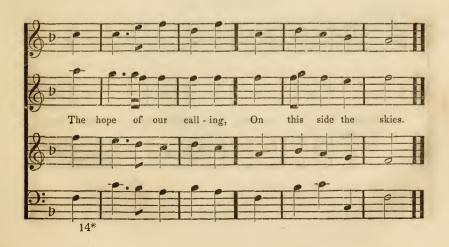






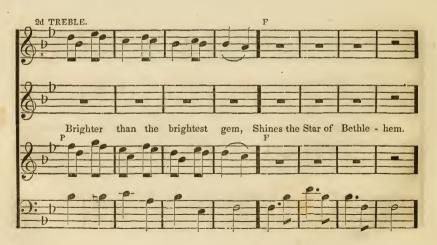






Bethlehem.





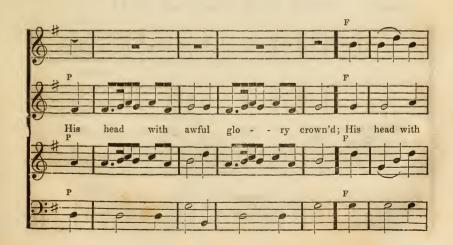


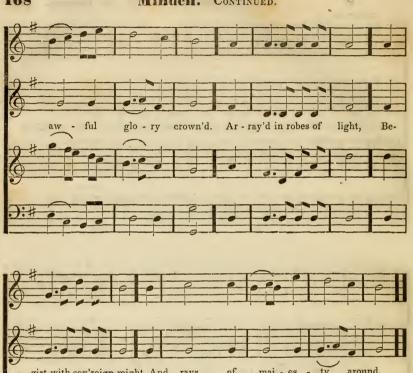












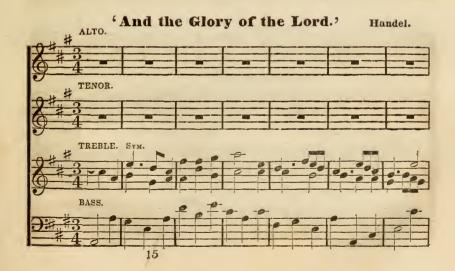


ANTHEMS,

CHANTS, AND SELECT PIECES,

FOR

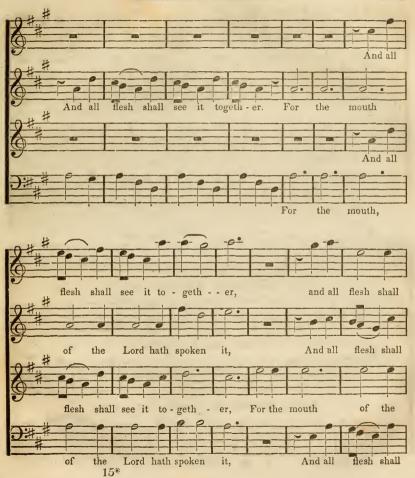
CHURCH SERVICE.

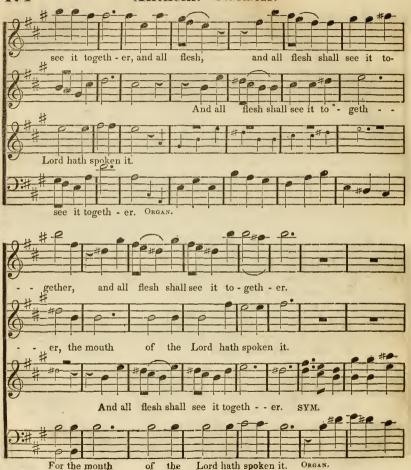














of the

ORGAN.

Lord hath

spok -

- en

it,

And the glo - ry, the

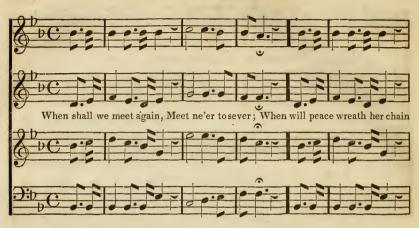
For the mouth

see it to - gether.





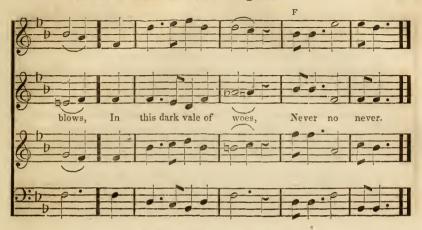






When shall we meet again. Continued.

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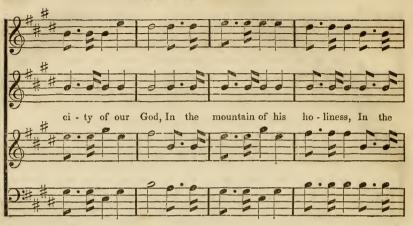


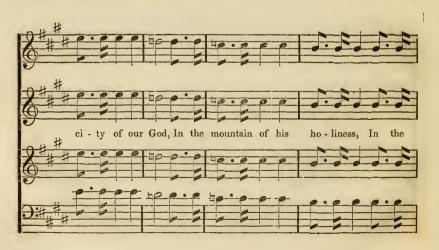
Great is the Lord.

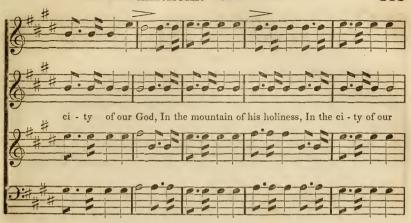


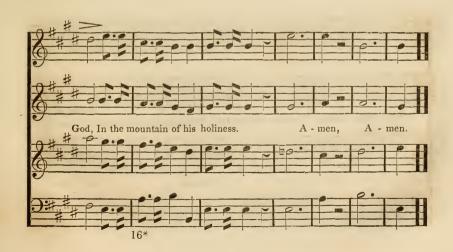
















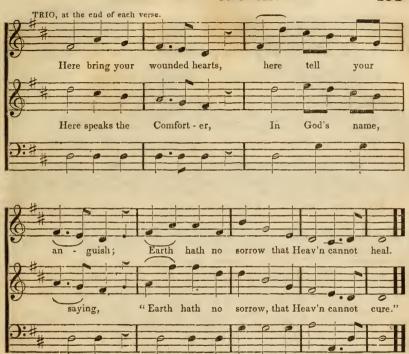












2 Joy of the desolate, light of the straying;
Hope, when all others die, fadeless and pure,
Here speaks the Comforter, in God's name, saying,
"Earth hath no sorrow that Heav'n cannot cure."

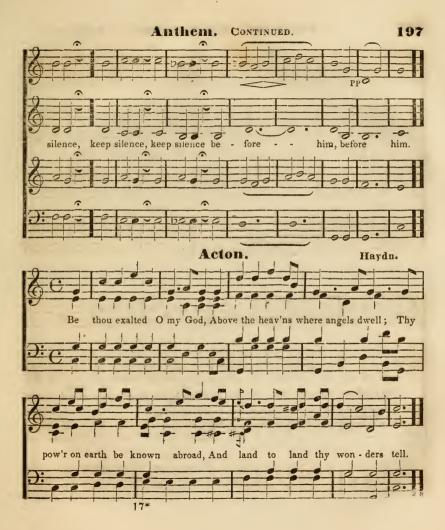


Ho - ly, Holy, Ho - - ly, Holy Lord God of Hosts. Ho - -

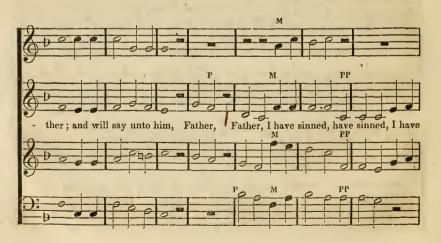


The Lord is in his holy temple.









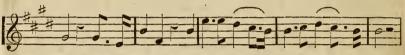




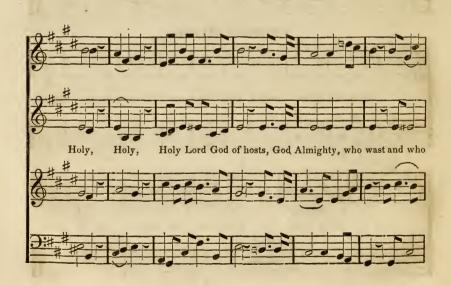
Sanctus.

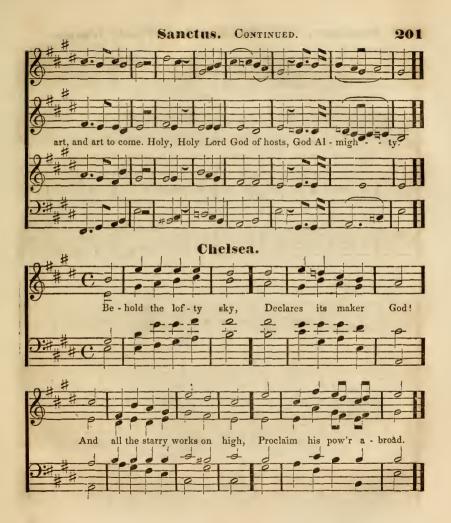
Spohr.





hosts, God Almighty, who wast and who - art, and art - to come.





202 Sentence. The Lord is in his holy temple.







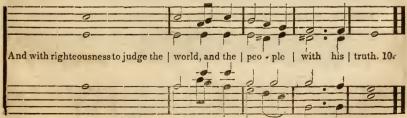






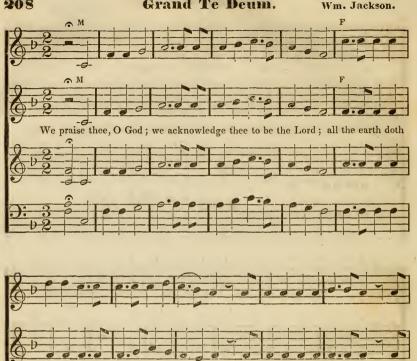
and the strength of the - | - hills - is - | - his - - - | also. 5. | A - men. and kneel be - - - - | - fore the - | - Lord our - | Maker. 7. |
let the whole - - - - | - earth stand in | - awe of - - | him. 9. |
and ever - - - - - | shall be, - | world without | end.

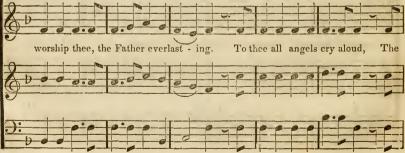


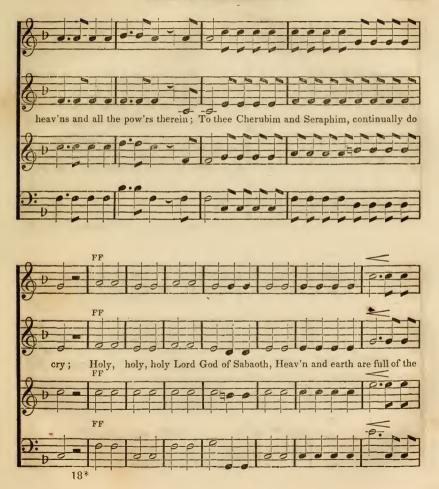










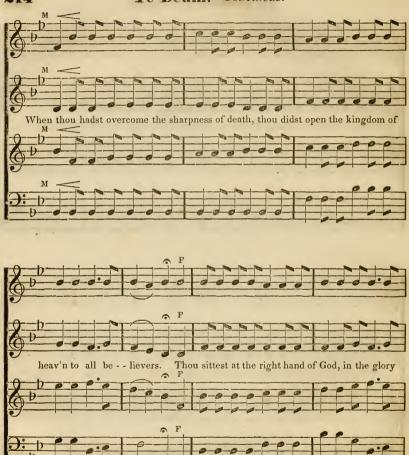


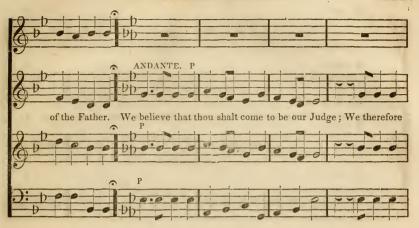


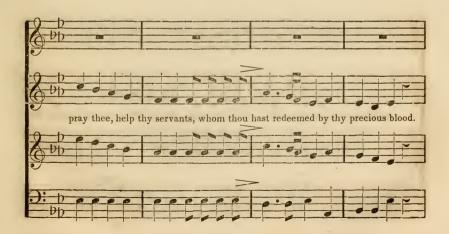


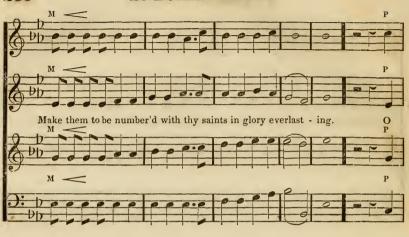


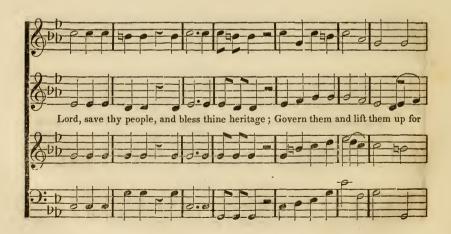










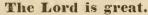




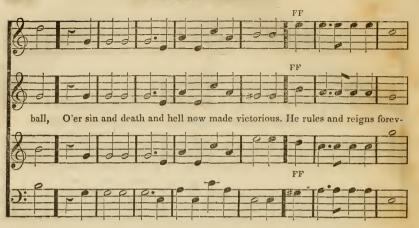
Te Deum. Continued.

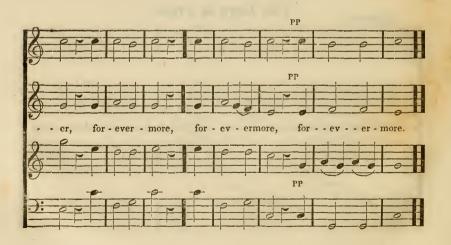












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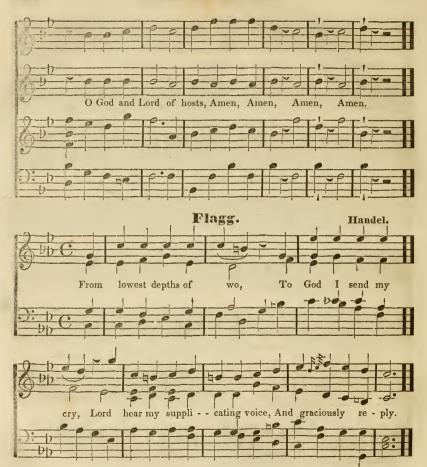












O Lord our Governor. sir J. Stevenson. 233



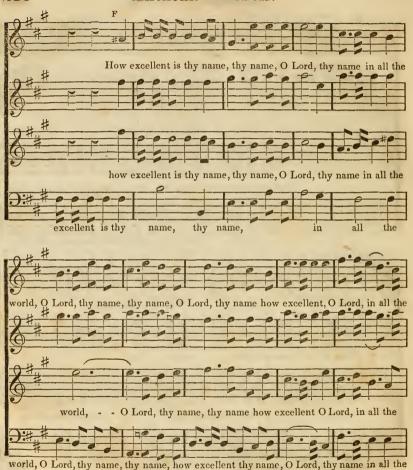






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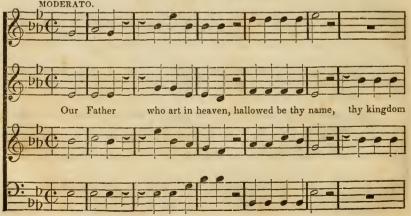








The Lord's Prayer.













O Lord, we trust in thee alone. Handel. 245







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